

Mr. Kahn Aids Miss Duncan in Her "Dionysian"

By Sylvester Rowling.

TRADITION DUNCAN has not said a word to America yet. Perhaps she will not leave us after all. The ideal school that she projects and the lofty mission that is her life purpose may find their fulfillment in New York instead of in Athens. Why? Miss Duncan shall explain for herself. After the seventeenth curtain call following the "farewell" performance of herself and her pupils at the Metropolitan Opera House last night, Miss Duncan responded to the demand of a crowded house for a speech. Substantially this was what she said:

"I am only a dancer. I would not speak; but I am a teacher with a mission which I am glad to proclaim. You have seen my pupils dance. They are beautiful, aren't they? (Cries of 'Yes!') Yet it is not only their bodies but their minds and their spiritual nature that have been developed by the combination of all the arts that we practice. They are happy, these children, as you can see."

"I have received hundreds of letters begging me to stay and continue my work here in America. These letters have come exclusively from poets, painters and poor people; none from the rich. There has been one great exception. Mr. Otto Kahn, whom artists all over the world hold in grateful esteem. Mr. Kahn graciously has put at my disposal the Century Opera House for a month of performances at popular prices, ranging from 10 cents to 35 cents and 50 cents a seat. We shall present not only our beautiful dances but great symphonies. It is my desire to get fifty American children to join my family and the orchestra. The one, a month's engagement, to demonstrate to you what has been done for them."

"This that we are doing to-day is the history of the century upon the great accomplishments that are to follow. As the Greek dances were the forerunners of the Greek drama, so we believe we are laying the foundation for the development of a great universal art. Progress will be slow, I know; but it will be sure. Sixteen years ago—sixteen years is a long time, isn't it?—I danced to Omar Khayyam's 'Rumais' in the 'Farewell' performance since that time, I haven't we? And we shall keep on going. In time, I think, we shall convert even the critics!"

The Kismet Quartet, at its concert in Apollo Hall last night, played for the first time in New York, Arnold Schoenberg's quartet, "Verklaerte Nacht," composed by Arnold Schoenberg, for two violins, two violas and two cellos, and in one movement. This is the first early composition in the work of the Schoenbergs of "Farewell" and "Rumais." It is a symphony, who is becoming a leader of the symphony music, of course, based, it is said, upon a poem from Richard Wagner's "Web and Weir" (Woman and the World). The quartet, who I remember once taking a girl, not far from in her home, to her first opera, "The Huguenots." She had not read the libretto, she did not know the language in which it was sung, and yet, after the performance, she told me a marvelous story of what "The Huguenots" meant to her, utterly foreign to the book but very more interesting. She was one of last night's hearers with imagination could construct his or her own story to fit the human needs, the sorrows and the joys and the nature paintings suggested so graphically by the music. The usually self-contained Kismet audience showed its appreciation by insisting upon the recall of the quartet half a dozen times.

Mr. Kismet rarely has presented such a pleasing programme from beginning to end. It began with the Brahms quartet in A minor, and ended with the Boccherini quartet in C major for two violins, viola and two cellos. After the Schoenberg work, the prelude and the allegro from Zoltan Kodaly's quartet in G minor were played by Messrs. Kismet, Mr. Letz, Mr. Svecenski and Mr. Wilko. They were at their best, and the assisting artists, Edmund Gardner, violin, and Sylvia, were worthy associates with them.

Walter Damrosch and the Symphony Orchestra, with Josef Vessal, as soloist, gave a Rubinstein programme for the third of the Master Composer Concerts at Carnegie Hall yesterday afternoon. The house was crowded to overflowing. Mr. Vessal was in the center, playing in D minor and in G, playing at his best, which is of the best that anybody has the privilege to hear. The purely orchestral numbers were the symphony in "La Boheme" and the "Cossack Suite" by Liszt.

Consider Josef Vessal, a Hungarian pianist, who has been playing at Carnegie Hall last night, assisted by an orchestra from the Symphony Society, conducted by Victor Kolar. In concert with Saint-Saens and Liszt and in D minor and in G, playing at his best, which is of the best that anybody has the privilege to hear. The purely orchestral numbers were the symphony in "La Boheme" and the "Cossack Suite" by Liszt.

Luzie Gahan, soprano, and Thomas Hardie Chalmers, baritone, both Americans, and both in good voice, were the principal soloists at the Tuesday Salon at Sherry's yesterday afternoon. Each had the good sense to offer a group of songs in English. The other contributors to the programme were Mme. de Courcy, contralto; Martin Richardson, tenor; and Elena de Olloqui, pianist.

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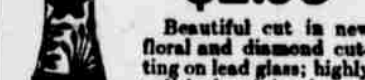
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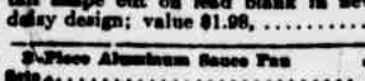
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